

HINTS TO STUDENTS.

I have heard very few violinists who have left a true artistic impression on me.

Some have astonished me; others have compelled my admiration; but very few have moved me. Why? Because most violinists think only of being musicians as well. The result is that their masterpiece is played by such persons, the composer and the interpreter are continually at variance, and this is insupportable to the trained ear.

The violin is not an acrobat's "prop." It is an instrument intended to imitate as closely as possible the human voice. It should move and charm, but never astonish. It should always conform itself to, and impregnate itself with, the author's thought, but it should never resemble a trapeze on which the acrobat performs a thousand tricks. In a word, for the true violinist music is the "end" and "his instrument the means."

If not the equal, the interpreter is at least an indispensable collaborator of the composer.

Molière, who played in his own comedies, with his own troupe, which was excellent, was forced one day to confess that a certain passage in a play of his was more amusing than he had imagined it, so admirable had been the interpretation. This goes to show that in certain cases the interpreter so familiarizes himself with his work that, to use a figure of speech, he substitutes himself for the author, and produces a different emotion than that given by the author.

Why is Joachim so universally recognized as an extraordinary artist? Is it on account of his mechanism? No; for Thompson, his superior from that point of view. Is it the charm and quality of his sound? Not that either; for Sarasate has given us the ideal purity of sound. Joachim is an extraordinary artist for his remarkable conception and rendering of the works he plays. The nobility and elevation of thought expressed in his playing gives one such emotions that one pardons him for all his other shortcomings.

Another great artist is Isaac, whose wonderful talent, quite different from Joachim's, can only be compared to that of Wieniawski and that of Viennet.

Leonard, my dear and excellent master, used to say that the first qualifications for a violinist are correctness of intonation, and the fine quality of the sound (tone). To obtain a fine tone, one must play correctly. So these two qualifications are really only one.

I know violinists who cannot be prevented from playing false. It would seem as if nature had not given them the faculty of distinguishing whether a note is correct or not. And it is certain that they cannot hear themselves play false, for nothing is so dreadful to an artist's ear.

Which is the best (national) school for the violin? All depends on the pupil's temperament. All the

schools are good. The French school gives charm, elegance and finish. The Belgian school boldness of attack and warmth. The German school gives style, and thus enables the true artist to acquire the most valuable jewel in his crown.—*Henri Marteau.*

HANDEL'S PLAGIARISM.

Apokos of Handel's fondness for embodying the works of other composers with his own, Mr. E. Froot is credited with the following in a lecture he once delivered:

"The Dettlingen 'Te Deum' contained whole numbers taken bodily from a 'Te Deum' by Urio; 'Saul' and 'Theodora' both displayed a similar method; recent researches in the Fitzwilliam Library have revealed that Handel had stolen for 'Time and Truth' from an unpublished work by Graun. In fact, the lecturer said, the more he studied the matter the less he felt sure was Handel's and what was not. Not one in the whole range of composers had robbed in such a wholesale manner as this dear old boy had done; for with all his faults, and after 40 years' acquaintance with his works, he loved him still. This utter want of artistic morality was the more astonishing because we know him to be a scrupulously upright man in every other respect. Mr. Froot assured his listeners that his purpose was not to disparage Handel, but to have people understand the true nature of the master's borrowings."

One thing, however, is said in favor of Handel; he knew how to steal gracefully, and he sometimes put his fished tunes in better frames than they deserved.

Signor Leoncavallo, says the Berlin correspondent of the *Herald*, is an uniring worker. In thirty-two days he wrote the symphonic poem "Leraphitea," and he is still working on the lyric opera "La Vie de Boeuvre," and on "Roland of Berlin," which he is writing for the Berlin opera at the request of the Emperor. At the same time he has commenced to put into execution a long cherished idea of his, namely, the writing of the music to a ballet "Reynard the Fox," of which Dr. S. Arkel has written the libretto after the well known epic poem of Goethe.

How does it happen that Mrs. Cairns always secures the best talent for Forest Park University? She has E. R. Kroeger directing her College of Music, and has had the rare good fortune to secure the beautiful young contralto, Evala Watson, New York's famous artist, for Voice Culture.

Signor Giuseppe Branello died recently at Milan at the age of 88. He was a director of La Scala for 14 years, and was under his administration that the first performances were given in Milan of "Ida" and "Lohegrin."

ART AND MONEY.

If music is to be placed on a purely business basis, what will be the ultimate fate of the art? It is doubtful if any profession can survive if the accumulation of dollars and cents is the chief object.

The poet who should repress all inspiration until he is satisfactorily paid for producing it, is the poet whose fame would be so small that his life, the composer who should wait for a bank check before he wrote his symphony, is the composer who would have no place in the temple of fame; the physician who refused to prescribe for a suffering fellow mortal before he received his fee, is the man whom the dictionaries define as quack.

Why is enduring in all arts is that which has no relation to business. An artist must live, and he is always worth the salary he receives; but he is what he is through the love for his art, through the instinct which has impelled him to become what he is. If he is a true artist, he did not study for the purpose of making money, but to conquer the art which he loved.

How many symphonies have received their worth in money? How many composers have been rated at their commercial value? Was Milton thinking of the five pounds payment when he wrote "Paradise Lost"? or, coming down to our own times, did Dr. Dvorak reckon on the price when he composed his latest symphony? Inspiration, fortunately for the world, has not yet learned business methods, and a Schubert will yield to his genius with no thought of a bank account.

Those who deal in art on a purely business basis should remember that they are in danger of depriving art of any value whatever. They are living on the works produced by genius; and when genius follows their methods, when inspiration is only a matter of dollars and cents, they will be left to starve.

We live in a very practical age, but society is held together and makes progress through an Art, who surrenders his pain-saying inventions free to a suffering world; to Phœdrias, who lives only to impersonate eternal beauty in marble; to Beethoven and Mozart, whose sole object is to allow eternal beauty to speak through their works.

Had the world's geniuses been practical men they might have lived in greater comfort, but posterity would have been the sufferer. Art is too precious to drag down to a trade basis, which only stifles it.

If our country is to produce a genius, perfect freedom must be allowed in preparing and nourishing the intellectual and emotional soil from which genius springs and flowers. Commerce is one thing, art another; both are noble and essential to the welfare of a nation. But commerce nourishes the body and art the soul. Physical health and beauty are beyond praise, but so long as a man remains something more than an animal, so long will he need the nourishment that springs from pure and ennobling art.—*Ex.*

The Verdict of the World's Greatest Artists and the Acceptance of the Music Trade.
—INDORSED BY THE JURY OF EXPERTS OF

The WORLD'S FAIR
THREE MEDALS
AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL Pianos, . . .
Reed Organs, . . .
Portable Pipe Organs

COMPRISING ALL INSTRUMENTS
PRODUCED BY

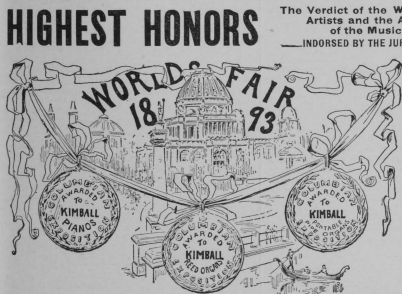
W. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

1000 Olive Street, ST. LOUIS.



EXPRESSIONS.

All who play and sing may be put into two general classes: those who play and sing with expression and those who lack it. The difference between these two is as great as from the poles to the equator. So far as the technical performance of this class is concerned, it is perfect as that of the other, but it is as mechanical as the performance of a barrel-organ. It is wanting in feeling, in the heart. It inspires no emotion in the hearer. The performance of the other may be even technically faulty, but being full of life and spirit it stirs the emotion of the hearer. Every one realizes that the ability to play or sing with expression is the *sine qua non* of success, and the question that comes to all is, how can this quality be developed? It is an inborn gift and talent, or can it be cultivated by art?

We believe that the ability to play or sing with expression is both a gift and a faculty. Some are by birth endowed with warm emotional natures, while others are cold and phlegmatic. But every one can express emotion in a way to affect others, he must really feel the emotion himself. But, the question arises, as to whether one who is phlegmatic can be made to feel the stir and thrill of emotion. While it is doubtless true that one cannot thoroughly revolutionize his nature any more than an Ethiopian can change his skin or a leopard his spots, yet no doubt greater changes can be wrought in this line than are generally believed possible. If a man can, by proper exercise and training, change a sickly physique into a healthy one, if he can, by application, change a dull, ignorant mind into a bright, cultivated one; why should it be thought a thing impossible that his heart should be changed from a cold, heavy one into one of emotion and fervor?

But how? We believe that parents and teachers have a duty here that is grossly neglected. It is natural for a child to be loving and affectionate, and to have a heart that is full of emotion. But the heart, in too many cases these childish emotions are either suppressed by the coldness of the parents, or stifled through indifference, or lack of reciprocity. Here is the first step in the development of the possibilities of the child. Again, too many teachers fall where they have fine opportunities, by their conduct towards pupils, to develop the emotional treatment of your pupils, or if you treat them gruffly, you will not get the best results from their work. You might as well expect to get the best lessons in a room with the thermometer registering twenty degrees below zero. On the other hand, if you are warm, cordial and sympathetic towards your pupils, a kindred emotion will be stirred in their hearts, and will manifest itself in their playing or singing. An enthusiasm, which makes an enthusiastic pupil. Right here it is apropos to say that the sympathetic approval from parents in the work of their children also has a similar effect.

The teacher can also do much in raising or cultivating the emotional powers of his pupils by the method of instruction which he employs. Many teachers seem to have little or no technical knowledge is technical perfection. So for weeks and months they keep their pupils working away on dull, lifeless exercises and can only make an excuse, especially in the case of young pupils, the music lessons and practice, instead of exciting in them pleasurable anticipations and enthusiasm, which are the result of dread and loathing. Technical excellence is necessary, but emotional development is, to say the least, equally essential. A pupil may not be far advanced until he is able to play up some little "piece" that his heart longs for so much, and if the "piece" is properly selected and properly taught, it will go a long way towards developing the pupil's emotional nature.

The marks of expression to be found on most of the printed copies of music are of little value to the pupil in indicating the feeling of the author. But he must be impressed with the fact that he is not to play or sing softly and mechanically, but with a diminishing at some place because the marks are there; but should be impressed with the necessity of feeling that the music is a living thing, and that the phrase excites in him an ebb or flow of emotion which can only be expressed by playing or singing in that particular way.

The object is not to give certain parts of music that it may be heard, but it can be felt and understood—that it may impress. Nothing is gained if I play all the time, and I do not feel and know how the composer conceived them, unless I render them according to that perception. This is the task of the teacher. The purpose of the artistic purport, as applied to executive proficiency, is called "style" and "expression."

Let the teacher be so frequent in his attention to the pupil, calling attention especially to the emotional expression of the pieces performed, striving to make the pupil feel what he is doing. He should attend concerts and recitals, particularly to hear artists who perform expressively. Above all, let each one learn that our emotional nature is an im-

portant part of our being, and that it is to be cultivated to the highest degree. We all endeavor too much to hide emotion, and we are conscious of being seen in public. Why? It is no disgrace. Give me a man of heart and emotion in preference to one who is intellectual and phlegmatic. It is preferable to an icicle.—*The Minstrel.*

PADEREWSKI'S TONE AND TOUCH.

The foundation of Paderewski's popularity is his uniformly musical tone and the appealing quality of his touch, which is of such character that it makes very little difference what he plays, since everything he plays sounds so well. No matter how simple the composition, it is always in his hands something which makes it noble and interesting. While, on the other hand, no matter how difficult or complicated the composition, he always plays it there is always time to treat it with the same care, and it comes to the hearer like music and you forget to think of the playing. Indeed, Paderewski's technique is something wonderful when one thinks of the repose and clearness with which he does everything, says a writer in *L'Art et le Maître*. The most pronounced characteristic of Paderewski's playing is his very abundant use of what I am in the habit of calling "up" touches, which is a kind of touch of the right hand, which the finger springs away from the piano instead of falling upon the key and remaining there for however short a time. Much of Paderewski's heavy chords, most of his emphatic tones, and all his brilliant passages are played with elastic touch. The peculiar quality of his tone playing depends upon a highly sensitive and vitalized condition of every point of the finger, as distinguished from the inert condition of the finger which is the case with many of the other pianists. Paderewski ought to form the staple of practice.

This, taken together with phenomenal experience of Paderewski, seems to me to warrant the question of Paderewski's current teaching concerning proper methods of eliciting tones from the piano are wrong, or at least incomplete. If the use of these elastic touches is the secret of his playing, which is of such highly musical quality, as can be heard in Paderewski's playing at every moment of his work, why should it be necessary to teach the pupils to play to the playing of pupils in the lower grades? Why should it be necessary for a pupil to go through a course of study, and then to be told that he is to play by being allowed to take tone quality into consideration?

Moreover, experience shows that when a habit of pure elastic touch of the fingers has been acquired, the ear falls to become sensitive, and it is very difficult indeed to remake such players into musical automatons.

Two things have to be done for them: first, make them musical, which will be a question of musical experience, and second give them the mechanism of expressive touch. Then a third thing is to connect the mechanism with the sense of music so completely that they will become habitually musical automatons.

It will not be possible to afford the average student much of the very best performance of Paderewski's fine musical touch. This is the exponent of the phenomenally refined and highly musical organization, cultivated almost to perfection. But becomes monotonous to so that the pupils of the second and third grade no less than those of the highest grades, shall be able to touch the piano with the same elastic touch as Paderewski uses.

Most of the tone shades which Paderewski uses. It will then be possible for these players to interest themselves in the very best performance of Paderewski, and if they feel it and understand it. But in order to appreciate this result it will be necessary to give the pupil the use of the full playing apparatus from the very beginning.

Touch is the central thing in piano playing, but this ingredient is commonly left to the last. As a rule, the teacher says, "I think, you ought to learn from Paderewski's playing."—*Freund's Musical Weekly.*

When asked recently "Which is the most valuable piano in the world?" the manager of Erard's, the famous Parisian firm, replied: "The one owned by Napoleon III, unquestionably." For this instrument we have had several offers of £10,000 from American millionaires and English art lovers, but the emperor refused to part with such a priceless relic. "The instrument is decorated with ornate work on the cover and legs, and the keys are of ivory. It has five pedals. There are five pedals, and the one on the extreme right when depressed sharply, gives a drum and cymbal accompaniment."

Raoul von Kozelski, the youthful pianist, will make a tour through North America next season. According to contract signed by his father, he has a guarantee of 1,000,000 marks.

MAJOR AND MINOR.

St. Louis will likely enjoy two weeks of grand opera next season. Messrs. Abbey & Grau have already secured the De Reszke brothers, Taniguchi, Ancona, Pianelli, and Melba, Sybil Sanderson, Belle D'Amico, and Mary Maudslayi.

The French Fete, held at Mollat, Paris, was one of the very enjoyable events of the season. The crowning feature of the evening was the staging of the "Messeilaine" in costume of the Goddess of Liberty by Miss Eugénie Dussachal, accompanied by grand chorus and orchestra. The effect was the very best of the kind, and part, and sang with dramatic effect as to arouse the greatest enthusiasm in the audience.

Frederick T. Anderson, the well-known musician, has been elected Professor of Music in the Randolph-Macon Woman's College, Lynchburg, Va. In Prof. Anderson the college has secured a man of the highest ability, one who will do much towards the advancement of music.

Not content with building up the College of Music at Boston Forest Hills, Prof. Wm. G. Crosby, of Mass., the well-known microscopist, to join their unrivaled faculty.

The first performance in Paris of Wagner's "Tristan und Isolde" postponed until next April, because Van Dyck, who is to sing the title role, cannot get leave of absence from Vienna before that time. It is the intention of the Abbey & Grau to make an offer to the tenor to come to New York he wanted \$2,000 per night, while Mr. Alvary asked \$1,500. In Germany and Austria these artists are willing to sing for about \$12,000 a year. In America it is very different.

Cesar Tomson, the famous Belgian violinist, who is to visit this country in November, was born in Liege, and his skill, from a mere technical point of view, has excited the astonishment of the art centers of Europe. His tone is remarkably pure and his violin playing is of his highest flexibility. Mr. Tomson's repertory includes the principal works in the literature of violin music, and a number written by himself. He will be in New York, where he will make an extended tour through the States, during which he will play at about thirty concerts, making his debut in New York about the middle of November.

Dr. Dvorak's latest symphony, "From the New World," which was recently produced in London at a Philharmonic concert, has excited the interest of a very profound impression on the English critics. One of them, for instance, says: "Confining his form more strictly than usual to classical forms, he has taken a new and original theme, and has drawn from scraps of negro and Indian tunes, his object being apparently to produce a work which shall appeal to the inhabitants of the United States, where he now resides. The result is hardly so successful as might have been expected, mainly because the composer has not been able to give his music the freedom to avoid that intricacy and elaboration of details in which he usually excels. Whether, as suggested in the analysis of the symphony, the course has been adopted to satisfy Anglo-Saxon taste, it is impossible to say, but the result is that much of the symphony, in spite of its clearness and unconfusedness, becomes monotonous, owing to the incessant repetition of the very fragmentary themes used, without the relief afforded by elaboration and variety of treatment."

Mozart, being once on a visit at Marselles, went to the opera *incognito* to hear the performance of his "Villanella Isipita." He had reason to be tolerant, for he said in his own words: "I am not a principal artist, the orchestra, through some error in the copying of the score, sounded a D natural where it should have been a D sharp. The substitution did not injure the harmony, but gave a common-place character to the phrase, and obscured the sentiment of the music, and I was not so much surprised as I started up vehemently, and, from the middle of the pit, cried out in a voice of thunder, 'Why play D sharp, you wretches!'"

The next day the orchestra was to play the same piece. The actors were astounded; the lady who was singing stopped short, the orchestra followed her. The conductor, seeing the state of things, demanded the expulsion of the offender. He was accordingly seized and required to name himself. He did so, and at the name of Mozart the clamor suddenly subsided into a silence of respectful awe, and which was soon succeeded by reiterated shouts of applause. The orchestra should be recommended. Mozart installed in the orchestra, and directed the whole performance. This time the D sharp was not heard. The property of the orchestra and the audience were surprised at the superior effect produced. After the opera, Mozart was conducted in triumph to his hotel.



August, 1894.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 17—No. 8.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers, \$3.00 Single Number, 1.00 This includes postage on paper to all points.

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

AUGUST, 1894.

TEACHERS.

Send for Kunkel Brothers' complete and descriptive catalogue of sheet music, etc. This catalogue embraces the choicest standard works: piano solos, piano duets, piano studies, songs, etc. For teachers and students Kunkel's Royal Edition of Standard Works is pre-eminently the finest in the world. It is the most correct typographically, the most carefully fingered, and is phrased throughout, clearly indicating to the student the correct mode of reading and playing the composition. Kunkel's Royal Edition has been edited by the following eminent composers and pianists: Hans von Bülow, Franz Liszt, Carl Klindworth, Julia Rivo-King, Louis Kloss, Ernest R. Kroeger, Theodore Kullak, Carl Reinecke, Anton Rubinstein, Charles and Jacob Kunkel, and others.

AGENTS.

Agents are wanted for Kunkel's Musical Review in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

ARTISTS FOR ABBEY & GRAU'S OPERA SEASON.

The following cable was forwarded to the stockholders of the Metropolitan Opera House by Messrs. Abbey & Grau: "We have positively engaged Melba, Silyl Sanderson and Zelle de Lussan, sopranos; Mantelli, contralto; Tanigango and De Reszki, tenors; Maurel and Planova, baritone; and De Reszki, basses. Mancinelli and Beviniani are conductors. We are still negotiating several important engagements. Kindly cable approval." Mr. Abbey, who is now in London, said: "Though there are some of the important engagements, others of equal interest are practically settled, though I am not yet in a position to definitely announce them. Our endeavor has been, not only to secure leading stars, but to so arrange matters that the secondary members of the company will be beyond reproach. "This was by no means as easy a task as it appears. It resulted in my having heard where in Italy something like one hundred and eighty-five different singers. Some were very good, some were indifferently so, while many were excessively bad. However, I do not think I wasted my time. The result has been that we have secured a company which is, on the whole, much better than that of last year."

It would also be interesting to know what are the new operas we may expect to hear next season.

The death of Prof. Immanuel Faist, the noted organist, was chronicled at Stuttgart. He was director of the Stuttgart Conservatory, in which institution he had been engaged since 1859.

It has been definitely arranged that Bernhard Von Stavenhagen, court pianist to the Grand Duke of Saxon-Weimar, and of great European fame, will give a series of recitals next year in this country.

ST. LOUIS EXPOSITION FOR 1894.

The St. Louis Exposition for 1894 bids fair to be the most successful we have ever had. The Art Gallery will be filled with the best examples of the Modern School; Foreign and American artists will be represented, as well as American artists who are studying abroad. Mr. Chas. M. Kurtz, who was the Assistant Art Director at the World's Fair, will have charge of the Art Department, and advice just received from Paris gives flattering account of his success there; he will be here by August 14th. The Photographic display, under the stimulus of the National Photographers' Convention, recently held in this city, will be more elaborate than any in the past. Every department will be filled with magnificent displays. The Aquarium will be filled with the finest specimens of native fish. Sousa's Band will give four concerts daily, and other attractions will be added from time to time. Taken altogether, the Exposition for 1894 promises to be more tasteful and complete than any we have ever had. For the first ten days the Jordan family will give their flying trapeze act, and the Exposition has engaged the Gallery of Living Pictures for two weeks. In addition to this, the exhibit of the State of Missouri, the World's Fair, consisting of the Horticultural, Agricultural, Educational, Herbarium, Birds and Fishes, Mines and Mining, and Forestry, including a collection of woods from the State of Arizona, Brazil, kindly donated by the Brazilian Commissioner, will be exhibited, giving the people of Missouri a better opportunity to judge of the resources of their State than ever before.

With the death of Mme. Albini, the celebrated contralto, who occurred in Paris, one of the greatest stars of last generation's musical world has disappeared. Mme. Albini was born at Fari in the Papal States on March 6, 1836. She was a born artist, and at the age of eleven could read the most difficult vocal music. At fifteen she sang at the Communal Theatre of Bologna. In 1847 she went to London, and although Jenny Lind was at the height of her glory, the new voice from Italy took the town by storm. From that time until 1863, when she retired from the stage, Albini sang nearly every operatic season in Paris and London, besides touring throughout the other European capitals. In 1852 she visited this country. Since 1848 her home has been in Paris. In 1854 Albini married Count Pepo de Napies. He died in 1861, and eleven years later she became the wife of M. Charles Zieger, of the French army.

The death of Mme. Albini, writes Bill Nye, will recall to many gray-haired men of New York the time when she could be seen walking on Broadway in a black dress. All those who remember her superb contralto voice will swear there has been none like it since, and I am inclined to believe them. She was for years a rival of Jenny Lind. But what a contrast! Her low notes were rich and sensuous, with a vibratory and voluptuous shimmer in them like a tropical midnight sky, suggested intense passion, great, broad, old-fashion strophes that were hot with love or hate. But Jenny Lind was a calm, cold demoiselle who might have danced out to heaven, like Rossini's nymph. At her best she was calculable and a little demure, and never condescended to be even ridiculous, except when she sang "The Begonia" and the Begonia suggested to be a drama. Wasn't it of Albini that somebody said she had corn and wine and oil in her face?

Among the legacies which Mme. Albini left to the Paris poor, is a fund to provide forty savings bank books of \$50 each every year to be given to deserving girls and boys, without distinction of religion or nationality; also \$20,000 to found beds in Paris hospitals for Italian patients. The principal sum of \$7,500 is to be reverted after death of the recipient to the city of Paris.

THE KNOWLEDGE OF HARMONY.

Without that knowledge a person is not a musician, he is only an executant, a mere performer. Every one knows that one can learn a language simply by hearing it spoken, by imitating, as a parrot does. It is in this way that children and people of inferior station learn a language.

In the musical art the same thing happens; any person who can more or less successfully strum a piano, after having studied a piece of music for a month or two, and who can play it more or less well, imagines himself a musician, without suspecting for a moment that he is only an executant, a mere performer, who follows the directions of his instructor without the faculty of really understanding why he plays. Such a performer only knows the notes written out before his eyes and nothing more.

To be a true musician one must know the musical language in all its parts, one must know its grammar, its rules of melody and harmony. It is therefore absolutely necessary that a person who wishes to be a musician, a good executant, should learn harmony, which is the key to the science of music, the doorway to that enchanting country where is heard the beautiful universal language of music, which so delights all people, that musical language which has no need of words to be understood, for, as was said: "Where words end, music begins."

The sublime religious music of the church, which (when not profane as it sometimes is through the perverted tastes of organists) uplifts the soul to God, gives fervor to our prayers and brings tears to our eyes, touching the inmost feelings of our hearts; does it require words for its expression? Do we need words to be moved by the grandeur of the symphonies of Mozart, Haydn or Beethoven? Do we require words to understand the sublime creations of Schubert? His Plaint of a young girl? Or his melancholy Serenade? Or the saddening Funeral March of Chopin? All these works are divine inspirations, and all who have hearts will understand those beautiful creations, full of the divine inspiration which God confers upon his elect.

We must be careful not to mistake these giants of music, these true geniuses, for the wretched pseudo-musicians, who, devoid of inspiration, because God has denied it to them, pile combination on combination, make the orchestra bellow with hideous clamor in the highest registers, fill the air with empty phrases, and, by rhyme or reason, transforming music into a kind of cyclone, which drives one mad; and yet these wretched pretenders would wish to pass for geniuses! True musicians repudiate these men, for they are only alien angels, cast into the darkness of their own fatal pride! These fallen musicians are *dynamite* musicians, they are the *anarchists* of music, who unable to build what is great and beautiful, find it easier to destroy music by their outrageous noise.

This is why the study of harmony is indispensable to complete the education of every person who studies music. Through harmony the musician understands what he plays; by analyzing, he grasps the thoughts of his author, the development of the melody of the theme, the dialogue and the musical conversation.

It is then that the pleasure of music becomes genuine and great, and the executioner of the longer measure, but given with full knowledge and comprehension, the works of a great master are rendered in all their perfection.—De Kuntski.

At Dresden there has recently been celebrated the 500th performance of "Der Freischütz." It was at Dresden that the opera was first produced, on Jan. 26, 1829.

Wagnerism has at last invaded Turkey, to the intense delight of Wagnerian apostles. It appears that the Sultan was so much pleased with some excerpts from "Lohengrin" recently sung for him in Turkish, that he ordered his seraglio to translate the whole opera into that language.

Joan Gerardy, the wonder boy violoncellist, has been engaged for a tour in this country next season. Frida Simonson, quite a remarkable pianist, will accompany Gerardy on his tour, which is to be under the management of Marcus Meyer.

A. P. Erker & Bro., the opticians, 617 Olive St., make a specialty of oculists' prescriptions, and carry the most varied and choicest stock of opera glasses, telescopes, microscopes, drawing instruments, etc., in the city.

The latest style of flutes come from Meissen, Saxony, where a factory is turning out these instruments in porcelain. The inventor claims that the tone of a porcelain flute is much purer and larger than that produced on a wooden flute, and that the china instruments are not subject to climatic changes. Time will tell.

For a choice silk umbrella, parasol, or cane, go to NAMEDOWN BROS., 314 North Sixth Street. Their goods are the best, their stock the largest, and their prices the most reasonable.

In his last will Meyerbeer ordered his musical remains to be untouched for 30 years after his death. This period has now expired, and it is said a nearly completed opera has been found among his works, in which Goethe is the central figure. In accordance with the German Copyright law operative managers are now no longer obliged to pay a percentage of their receipts to Meyerbeer's heirs.

Physicians prefer Dr. ENNO SANDER'S TEN-FOLD CATAPLASM STRIPT to the imported Carlsbad waters and salts, for its strength and prompt action. For sale by all druggists.

The Wabash Vestibuled Trains, running between St. Louis and Chicago and St. Louis and Toledo every day in the year, are the finest known to the railway service. They are complete and solid vestibuled trains from end to end, the entire train being moving off palace of connected apartments, all furnished with the most luxurious elegance and the utmost perfection of accommodation known to the car builder's art. They include smoking cars as elegant as the best of first-class day coaches on other roads; free reclining chair cars, so luxurious that many prefer them to ordinary sleepers; and palace sleeping and buffet compartment cars of the best patterns, with toilet accommodations of unrivaled completeness. No extra charge is made for seats in these magnificent vestibuled trains.

Messrs. Abbey and Grau are reported as having engaged Mascagni to conduct at the Metropolitan Opera House next season all performances of the "Cavalleria Rusticana" and of his lately finished opera, "William Ratcliffe," which later work, however, is to be brought out first at Berlin. For the New York performances of the same Victor Capoul is said to have been engaged for the title role.

Sure Cure for Sprain, Bruise or Hurt! Use **ST. JACOB'S OIL** You'll Use it Always for a Like Mishap.

REVIEW SUBSCRIBERS.

If you subscribe through an agent, see that you get our official receipt, a fac simile of which is shown on the third page of Cover.



J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.

INLaid HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.

T. BAHNSEN PIANOS

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for Durability, Touch, and Evenness in Tone.

Warerooms, 1522 Olive St.

THERE ARE SIX FEATURES OF

Wm. Barr Dry Goods House,

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
- 2d. That full stocks of House Furnishing, Home Decorating and Gen'l. Furnishing Goods are a specialty.
- 3d. That but one price, and that the very lowest, is put upon all goods.
- 4th. That this store is the most central in St. Louis, and within but one or two blocks of any street railroad.
- 5th. That customers are satisfactorily waited upon, and goods delivered in half the time taken by any other large house in St. Louis.
- 6th. That having 35 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:
 Ribbon Store. Cloth Store. Flannel Store.
 Notion Store. Black Goods Store. Lining Store.
 Embroidery Store. Cotton Goods Store. Cloak and Suit Store.
 Lace Store. Silk and Velvet Store. Shawl Store.
 Trimming Store. Dress Goods Store. Underwear and Corset Store.
 Gent's Furnishing Store. Paper Pattern Store. Children's Clothing Store.
 Handkerchief Store. Silk Embroidery Store. Quilt and Blanket Store.
 White Goods Store. House Furnishing Store. Upholstery Store.
 Calico Store. Parasol and Umbrella Store. Millinery Store.
 Summer Suiting Store. Glove Store.
 Gingham Store. Hosiery Store.

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY, SIXTH, OLIVE TO LOCUST STREETS. ST. LOUIS.

HIGHEST AWARDS AT THE WORLD'S FAIR

The lowest prices for Fine Stationery and correct wedding invitations. Samples mailed free on application.



With 2,000 Illustrations of Diamonds in fine settings—over 100 styles Gold Watches, full sizes, from \$30 to \$800, Chains, Rings, Class Rings and Pins, Earrings, Bracelets, Clocks, Optical Goods, Silverware, Fine Cutlery, Umbrellas, Toilet Articles, Cut Glass, Lamps, Choicest Art Pottery, Pocket Books, Card Cases, Music Boxes, etc., mailed free if you mention KUNKEL'S MUSICAL REVIEW.

THE LARGEST JEWELRY STORE IN THE WORLD.

We sell only the Best of Everything at the Lowest Prices in America.

MERMOD & JACCARD'S, 501, 503, 505, 507, 509, 511 Locust St. ST. LOUIS, MO.

See page 63, Kunkel's Pedal Method.

A. P. ERKER & BRO., OPTICIANS.

Prescriptions of Oculists a Specialty.
Second door west of Barr's, 617 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Opera Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, Etc.

BUY UMBRELLAS



Have them Covered and Repaired

AT THE FACTORY

—OF—

NAMENDORF BROS.

—MAKERS OF—

**Fine Silk Umbrellas,
PARASOLS AND CANES.**

Educate your mind in the judgment of true values; the more you become acquainted with what you buy, the better you will appreciate a good thing when you see it.

OUR GOODS ARE THE BEST.
314 N. SIXTH, bet. Olive and Locust Sts.
SIGN RED UMBRELLA, ST. LOUIS.

Your Clothing

You want it Good,
Stylish, Serviceable.
Everybody in St. Louis
knows that

F. W. Humphrey & Co.

Sell only that sort. Same
place for twenty years.

BROADWAY & PINE.

HUZZA! HURRA!

Tempo di Galop $\text{♩} = 100$.

Herman A. Wollenhaupt.
Op. 175.

Tromba.

ff

ff

ff

dim.

Brilliant.

p

dim.

dim.

1540 - 5

Copyright. Kiesel Bros. 1894.

Con Bravoura

The musical score consists of six systems of staves. The first system is marked *Con Bravoura*. The notation is in a key signature of two flats (B-flat and E-flat) and features a complex rhythmic pattern with many beamed notes and fingerings indicated by numbers 1-5. The second system continues the pattern. The third system includes a forte (*f*) dynamic marking. The fourth system also includes a forte (*f*) dynamic marking. The fifth system is marked *Altimore Droid time f* and includes a forte (*f*) dynamic marking. The sixth system includes a *dim.* (diminuendo) marking and ends with a double bar line and a repeat sign.

Trio.

The musical score consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.
- System 2:** Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.
- System 3:** Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.
- System 4:** Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.
- System 5:** Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.
- System 6:** Treble staff has a forte (*f*) dynamic marking. Bass staff has a forte (*f*) dynamic marking.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with "Trio." at the beginning and "scherzando." in the middle. The page number "1540-5" is at the bottom.

This page contains six systems of musical notation for piano, arranged in three pairs. Each system consists of a treble and bass staff joined by a brace. The notation is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *dim.* (diminuendo), and *Con Bracoura.* (Con Braccourra) are present. Fingerings are indicated by numbers 1-5 above or below notes. Some measures include slurs and accents. The notation is dense and detailed, typical of a classical piano score.

Handwritten musical score, first system. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. Dynamics: *ff*. Fingerings: 5, 4, 4, 5, 4, 5, 4. Pedal markings: *ped.* and ***.

Handwritten musical score, second system. Treble and bass staves. Key signature: three flats. Time signature: 4/4. Dynamics: *ff*. Fingerings: 5, 4, 4, 5, 4, 5, 4. Pedal markings: *ped.* and ***.

Handwritten musical score, third system. Treble and bass staves. Key signature: three flats. Time signature: 4/4. Dynamics: *ff*. Fingerings: 4, 5, 4, 5, 4. Pedal markings: *ped.* and ***. A bracketed section is labeled "1st time *p* 2nd time *f*".

Handwritten musical score, fourth system. Treble and bass staves. Key signature: three flats. Time signature: 4/4. Dynamics: *dim.*. Fingerings: 4, 4, 4, 4, 4. Pedal markings: *ped.* and ***.

Handwritten musical score, fifth system. Treble and bass staves. Key signature: three flats. Time signature: 4/4. Dynamics: *ff*. Fingerings: 4, 4, 4, 4, 4. Pedal markings: *ped.* and ***. A bracketed section is labeled "2." and "accel."

Handwritten musical score, sixth system. Treble and bass staves. Key signature: three flats. Time signature: 4/4. Dynamics: *ff* *molto cresc.*. Fingerings: 4, 4, 4, 4, 4. Pedal markings: *ped.* and ***. A bracketed section is labeled "8."

PLUIE de RUBIS.

(SHOWER OF RUBIES.)

J. Prosinger.

Allegretto $\text{♩} = 100$.

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 100. The music is characterized by rapid sixteenth-note passages and complex fingerings. The first system begins with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign. The score includes various musical notations such as slurs, accents, and asterisks to indicate specific performance techniques.

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Fingerings (1-5) are indicated above the treble staff. The bass staff contains rhythmic notation with asterisks and slurs.

Second system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Fingerings (1-5) are indicated above the treble staff. The bass staff contains rhythmic notation with asterisks and slurs.

Third system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Fingerings (1-5) are indicated above the treble staff. The bass staff contains rhythmic notation with asterisks and slurs.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. Fingerings (1-5) are indicated above the treble staff. The bass staff contains rhythmic notation with asterisks and slurs. The system concludes with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a crescendo (*cres*) dynamic. The system includes markings for *8*, *rit.* (ritardando), and *a tempo*. The bass staff contains rhythmic notation with asterisks and slurs. The system concludes with a piano (*p*) dynamic.

Four systems of piano music in G major, 2/4 time. Each system consists of a treble and bass staff. The music features a melody in the right hand and a harmonic accompaniment in the left hand. Fingerings are indicated by numbers 1-5. Some notes are marked with an '8' above a dashed line, indicating an octave. The piece concludes with a double bar line and repeat signs.

To facilitate the execution for small hands the small notes in the chords of the *right* hand may be omitted in this part.

Risoluta.

Two systems of piano music in G major, 2/4 time, marked "Risoluta". The first system has a forte "f" dynamic. The music consists of a treble and bass staff. The right hand plays chords, and the left hand plays a steady eighth-note accompaniment. The piece ends with two first and second endings, marked "1." and "2.", followed by a double bar line and repeat signs.

mf

8 8 8

♩ ♩ ♩ ♩

1. 2.

p

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

♩ ♩ ♩ ♩

p f

♩ ♩ ♩ ♩

SHOOTING STARS.

March.

C major.

Notes marked with an arrow (v) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegro moderato. ♩ = 122.

13. *mf*

The musical score consists of six systems of music, each with a treble and bass staff. The first system (measures 13-16) begins with a piano introduction marked 'mf'. The second system (measures 17-20) continues the melody. The third system (measures 21-24) includes a 'cresc.' (crescendo) marking. The fourth system (measures 25-28) features a repeat sign and a first ending. The fifth system (measures 29-32) includes a second ending. The sixth system (measures 33-36) concludes the piece with a final cadence. Various musical symbols such as notes, rests, and dynamic markings are used throughout the score.

SCHOOL LIFE.

Quickstep

C major.

Notes marked with an arrow (↗) must be struck from the wrist.

Allegretto ♩. - 100.

Lemoine. Sidus. Op. 37.

14.

simili.

ben staccato ma leggermente.

ten.

simili.

ten.

f

ten.

Fin.

f ben sostenuto.

f

PERPETUAL MOTION.

E minor.

Toccata.

Notes marked with an arrow (↘) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Moderato. ♩ = 84.

15.

The musical score is written for piano and organ. The piano part (right hand) plays a continuous sixteenth-note figure, while the organ part (left hand) provides a harmonic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like "legato" and "cresc.".

THE RIVULET.

7

Pastorale.

D major..

Notes marked with an arrow(\), must be struck from the wrist.

Lempine.Sidus Op.37.

Allegro moderato. $\text{♩} = 100$.

16. *mf*

cresc.

Fine.

poco rallent.

Copyright 1894.

1537. 12

Repeat from the beginning to Fine.

DAWN OF MORN.

C major.

Arioso.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Allegretto. ♩ = 80.

17. *p* *legato.* *cresc.* *Fine*

cresc. *poco* *cresc.* *dim.* *rall.* *Fine*

THE SAD LITTLE SHEPHERD.

A minor.

Love Song.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Moderato. ♩ = 112.

18.

The musical score is written for piano and treble clef. It begins with a treble clef staff and a piano (p) dynamic marking. The first system includes a treble clef staff and a piano (p) dynamic marking. The second system includes a treble clef staff and a piano (p) dynamic marking. The third system includes a treble clef staff and a piano (p) dynamic marking. The fourth system includes a treble clef staff and a piano (p) dynamic marking. The fifth system includes a treble clef staff and a piano (p) dynamic marking. The sixth system includes a treble clef staff and a piano (p) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings like 'simili.', 'dimin.', 'a tempo.', 'rall.', and 'rallent.'.

THE HUMMING BIRD.

Waltz.

C major.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine-Sidus. Op. 37.

Allegretto $\text{♩} = 80$.

19.

simil.

cresc.

f

1. 2.

Fine.

ten.

rall.

WINDING BROOKLET.

11

B flat major.

Rondo.

Notes marked with an arrow(\) must be struck from the wrist.

Lemoine, Sidus. Op. 37.

Allegretto. $\text{♩} = 100$.

Copyright, 1899.

1537-12

FLEETING TIME.

G minor.

Capriccio.

Notes marked with an arrow (↗) must be struck from the wrist.

Lemoine-Sidus, Op. 37.

Allegro. $\text{♩} = 98$.

21. *f* brillante.

a tempo.

dim. *rallent.* *f*

Fine.

MORNING LAY.

13

E major.

Pastorale.

Lemoine, Sidus, Op. 37.

Notes marked with an arrow (↘) must be struck from the wrist.

Andantino, ♩ = 100.

22

p legato e con grazia

Fine. *a tempo.*

poco a poco dimin. *smulti.* *rall.* *Ad*

UPS AND DOWNS.

Romance.

To insure a refined and scholarly rendition of the piece, the artistic use use of the pedal as indicated is imperative.

Notes marked with an arrow(↘) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Andantino. ♩ - 112.

simil.

23.

simili.

1

2100 328

Fine.

a tempo.

SMORG.

THE SWALLOWS.

15

Caprice.

G major.

Notes marked with an arrow (\) must be struck from the wrist.

Lemoine. Sidus. Op. 37.

Moderato. ♩ = 80.

Arpeggio the chords as written in the previous measure.
simili.

24

MERRY SLEIGH BELLS.

RONDO

Lively ♩ = 112.

Secondo.

Carl Sidus Op. 67.

693. 6

Copyright. Kunkel Bros. 1881.

MERRY SLEIGH BELLS.

RONDO.

Carl Sidus Op. 67.

Lively ♩ - 112.

Primo.

The musical score is written for piano in 2/4 time, marked 'Lively' with a tempo of 112. It is a Rondo piece. The notation is for piano, with a treble and bass staff. The score includes various musical notations such as notes, rests, and fingerings. There are also performance instructions like 'mf', 'Ped.', and 'Primo.'.

The score is divided into five systems, each with a treble and bass staff. The first system begins with a 'Lively' tempo marking and a tempo of 112. The second system includes a 'Primo.' marking. The third system includes a 'Ped.' marking. The fourth system includes a 'mf' marking. The fifth system includes a 'Ped.' marking.

The score is marked with various performance instructions, including 'mf', 'Ped.', and 'Primo.'.

4

Sleigh Bells.

Secondo.

mf

f

p

mf

f

Primo.

Secondo.

The musical score is written for piano and consists of six systems of staves. The first system is marked *p* (piano) and the second system is marked *mf* (mezzo-forte). The third system is a grand staff with both treble and bass clefs. The fourth system is also a grand staff. The fifth system is marked *p* and the sixth system is marked *f* (forte). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5 above the notes. Pedal markings are present at the bottom of several systems, with the word "Ped." and a star symbol. The piece concludes with a double bar line and a final chord marked *f*.

693-6 Ped.

Primo.

7

8

8

8

8

BRIGHT MORNING.

(HEITERER MORGEN.)

G major.

Notes marked with an arrow (→) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Allegretto. ♩ = 126.

2. *mf*

poco rit. *a tempo.* *mf*

TURKISH MARCH.

(TÜRKISCHER MARSCH.)

E major.

Gurlitt - Sidus Op. 101.

Notes marked with an arrow (↘) must be struck from the wrist.

Moderato. ♩ = 126.

f poco maestoso e marcato.

mf scherzando.

Ped.

Copyright 1894.

1520 - 10

SLUMBER SONG.

(SCHLUMMERLIED.)

♭ major.

Notes marked with an arrow (↗) must be struck from the wrist.

Gurlitt. Sidus Op. 101.

Moderato. ♩ - 112.

6. *p cantabile.*

The musical score is written for piano. It features a melody in the right hand and a bass line in the left hand. The key signature is G major (one sharp). The time signature is 3/4. The tempo is Moderato, with a quarter note equal to 112 beats. The score is marked with various dynamics, including piano (p) and pianissimo (pp). The melody is characterized by slurs and accents, and the bass line provides a steady accompaniment. The score concludes with a final chord and a repeat sign.

THE FAIR.

(KIRMESS.)

C major.

Notes marked with an arrow(↘) must be struck from the wrist.

Gurlitt, Sidus Op. 101.

Vivace. ♩ = 132.

Vivace.

7. *f scherzando* *p* *f* *p* *f* *p* *cresc.* *dim.* *p* *poco ritenuto.*

THE FOLLOWING

CELEBRATED STUDIES

ARE ALL PUBLISHED IN

KUNKEL'S ROYAL EDITION.

These Studies have been edited by the greatest pedagogical masters of the age: HANS VON BUELOW, CARL TAUSIG, HANS SCHMITT, FRANZ LISZT, and Others.

The well-known perfection of the Royal Edition leaves little to be said. All our Studies have the foreign fingering, except Czerny's Etudes de la Velocite, which may be had with either American or Foreign fingering.

W. D. Armstrong.

Twelve Chromatic Studies. Grade 2 to 3.
For the development of chromatic runs and chromatic progressions. Should form part of the course of every pupil [R. E.] 1 50

Ascher-Buelow.

Easy Studies, 2nd Grade. Leaves and Flowers. 24 Picturesque and Characteristic Studies in one book. Incomparable for style and flexibility of fingers; complete [R. E.] 2 00

Bach, Johann Sebastian.

Eight Selected Preludes and Fugues, from Well-Tempered Clavichord, edited by Carl Tausig [R. E.] 2 00

Twelve Selected Preludes, from Well-Tempered Clavichord, edited by Carl Tausig [R. E.] 1 50

Behr-Sidus.

Easy Studies. Children's Delight. 1st Grade. Op. 575. Seven picturesque and characteristic pieces [R. E.] 75

Bertini, Henri.

Op. 29. Twenty-four Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1 00

Book II., containing Nos. 13 to 24 [R. E.] 1 00

Op. 100. Twenty-five Studies in two books. Grade 2 to 3.

Book I., containing Nos. 1 to 12 [R. E.] 1 00

Book II., containing Nos. 13 to 25 [R. E.] 1 00

Clementi, Muzio.

Sonatas, Six, op. 35.

No. 1.—In C and F major [R. E.] 35

No. 2.—In G and C major [R. E.] 40

No. 3.—In G and C major [R. E.] 40

No. 4.—In F and B flat major [R. E.] 60

No. 5.—In G and C major [R. E.] 60

No. 6.—In D major [R. E.] 50

Grand ad Parnassum (The Road to Perfection). 31 selected studies revised and annotated by Carl Tausig and Hans Schmitt. Grade 3 to 5.

Book I. [R. E.] 2 00

Book II. [R. E.] 2 00

Chopin, Friedrich.

Six Concert Etudes, op. 10, Nos. 2, 3, 4, 5, 7 and 12; complete [R. E.] 1 60

Six Concert Etudes, op. 25, Nos. 2, 4, 7, 9, 11 and 12; complete [R. E.] 1 60

Cramer-Buelow.

Sixty Studies, fourth and latest edition of the celebrated fifty studies, with ten additional studies and annotations by Dr. Hans von Buelow. Grade 3 to 5.

Book I. [R. E.] 1 50

Book II. [R. E.] 1 50

Book III. [R. E.] 1 50

Book IV. [R. E.] 1 50

Czerny, Charles.

Op. 259. Etudes de la Velocite, in two books, with new studies for the left hand and annotations. Foreign and American fingering. Grades 3 to 4.

Book I. [R. E.] 1 50

Book II. [R. E.] 1 50

Doering-Buelow.

Twenty Characteristics Studies, op. 8. Grade 2 to 4. [R. E.] 2 00

Three Preludes and Fugues [R. E.] 75

Duvernoy, J. B.

Op. 176. Ecole Primaire. Twenty-five Easy Studies, with annotations, in one book. Grade 1 to 2 [R. E.] 1 25

Duvernoy-Buelow.

Op. 120. Ecole du Mecanisme, in two books, with annotations. Grade 2 to 3.

Book I. [R. E.] 1 00

Book II. [R. E.] 1 00

Krause-Buelow.

Op. 2. Ten characteristic studies for the cultivation of trills; edited by Buelow. To be used in connection with Czerny's Etudes de la Velocite. In one book. Grade 3 to 4 [R. E.] 2 00

Koehler, Louis.

Op. 50. First Studies (twenty), in one book, with annotations. Grade 2 to 3 [R. E.] 1 25

Op. 60. First Studies (twenty), sequel to op. 50. Scales and Arpeggios, over the whole keyboard. In one book, with annotations. Grade 2 to 4 [R. E.] 1 25

Heller-Buelow.

Op. 16. The Art of Phrasing (Die Kunst des Vortrags). Twelve Characteristic Studies. Complete, in one book [R. E.] Grade 3 to 5 2 00

Op. 45. Introductory to the Art of Phrasing. Twenty-five melodious studies in two books. Grade 2 to 4.

Book I., complete [R. E.] 2 00

Book II., complete [R. E.] 2 00

Op. 46. Thirty Etudes Progressive, in two books [R. E.] Grade 2 to 4.

Book I., complete, 15 numbers [R. E.] 1 60

Book II., complete, 15 numbers [R. E.] 1 60

Op. 47. Rhythm and Expression. Twenty-five Etudes. Revised edition. Grade 2 to 3.

Book I. [R. E.] 1 50

Book II. [R. E.] 1 50

Loeschhorn, Albert.

Op. 65. Forty-eight easy studies, with annotations, in three books. Grade 1 to 3.

Book I., containing Nos. 1 to 16 [R. E.] 1 00

Book II., containing Nos. 17 to 32 [R. E.] 1 00

Book III., containing Nos. 33 to 48 [R. E.] 1 00

Op. 66. Thirty-three studies (sequel to op. 65) with annotations, in three books. Grade 3 to 4.

Book I., containing Nos. 1 to 11 [R. E.] 1 25

Book II., containing Nos. 12 to 22 [R. E.] 1 25

Book III., containing Nos. 23 to 33 [R. E.] 1 25

Op. 84. Sixty very easy and melodious studies, with annotations, in three books. Grade 1 to 3.

Book I., containing Nos. 1 to 28 [R. E.] 1 00

Book II., containing Nos. 29 to 44 [R. E.] 1 00

Book III., containing Nos. 45 to 60 [R. E.] 1 00

Moscheles, Ignaz.

Twelve Characteristic Studies, op. 70, edited by Adolph Henselt, in two books.

Book I., complete [R. E.] 2 00

Book II., complete [R. E.] 2 00

Sidus, Carl.

Op. 500. Easy studies. Sequel to Behr-Sidus, op. 575. 1st to 2nd Grade. Twelve picturesque and characteristic pieces [R. E.] 1 25

Op. 501. Easy studies. Sequel to op. 500. 2nd Grade. Twelve picturesque and characteristic pieces [R. E.] 1 25

Send for our new descriptive Catalogue, giving description and complete list of single numbers contained in above Studies.

KUNKEL BROTHERS, Publishers, 612 Olive Street, St. Louis.

A DESIRABLE CATALOGUE FOR TEACHERS.

Kunkel Brothers will send free, on application, a new Thematic Catalogue which they have issued. It is very interesting, and will acquaint teachers with many of the

Choicest and Most Popular Piano Music and Songs

— FOR THE —

PARLOR, CONCERT OR TEACHING.

Send in your name, and receive a copy of this catalogue.

KUNKEL BROTHERS, = = 612 Olive Street, St. Louis, Mo.

TEACHERS,

Have you this book just published—

Kunkel's Piano Pedal Method ?

It is pre-eminently the musical work of the century, *endorsed and used* by the greatest pianists and pedagogues of the world.

The meagre information hitherto obtainable on the all-important subject of pedaling, and the growing importance of the pedal in its relation to artistic piano playing, render this work an absolute necessity to the teacher and pupil who would be

ON A LINE WITH MODERN ADVANCEMENT IN PIANISM.

KUNKEL'S PIANO PEDAL METHOD is a systematic exposition of the principles of correct and artistic pedaling. It is so concisely and exhaustively presented, and so fully illustrated, that every teacher will admit it to be worth twenty times the price asked.

RETAIL PRICE \$3.00.

KUNKEL BROTHERS, Publishers,

612 Olive Street, St. Louis, Mo.

WHAT TEACHERS ARE LOOKING FOR.

Something pretty and easy in Studies for Young Players.

CHILDREN'S DELIGHT.

Op. 575. Behr Sidus. Complete in one book. Price 75 cents.

This is the easiest and most pleasing set of little studies for little players that has yet been published. The notes are not crowded together, the melodies are simple and beautiful, and the entire work such as will charm the young ones.

Op. 500. Carl Sidus. Complete in one book. Price \$1.25.

This is a beautiful set of studies from 1st to 2nd grade and follows op. 575 in difficulty. The studies are not only pretty and inspiring, but what is of unusual advantage to the teacher and pupil, every study presents a different character of work.

Op. 501. Carl Sidus. Complete in one book. Price \$1.25.

A charming set of studies of the 2nd grade, following op. 500 in difficulty. Like op. 575 and 500, they abound in melody and offer a splendid variety of work.

The above three sets of studies cannot be surpassed in excellence of work, fingering, melody, and the development of the pupil. They are truly fine pictures of rare excellence for the young player.

These Studies will undoubtedly please you.

MOSCHELES' TWELVE CHARACTERISTIC STUDIES.

Op. 70. In two books. Edited by Adolph Henselt. Price \$2.00 each.

The excellence of Moscheles' Studies is well known; they form part of the course of the celebrated European Conservatories. They are companion studies to the Cramer-Buelow Studies.

PUBLISHED BY KUNKEL BROTHERS.

STUDIES FOR THE YOUNG PIANIST,

— BY —

LEMOINE-SIDUS.

Containing Twenty-four Characteristic Pieces for the Development of Technique and the Art of Phrasing.

In 2 Books, \$1.00 Each.

These Studies are Text Pieces, and Studies as used in the Paris Conservatory. Their acceptance as such by that renowned institution speaks for itself.

50c WILL BUY THE BEST
METRONOME
IN THE WORLD.

Why be without a Metronome when you can get Kunkel's Pocket Metronome, the best ever made, for 50 Cents. This Metronome is nickel plated, and is no larger than a lady's watch, can easily be carried in the vest-pocket, is always ready for use, simple in its mechanism, and absolutely perfect in action. No person should be without one of these Metronomes. As most well written compositions have the time indicated by the Metronome, it is an instrument that is almost indispensable.

KUNKEL BROTHERS,
612 Olive Street, ST. LOUIS, MO.

PROFESSIONAL CARDS.

PIANO, ETC.

OTTO ANSCHUTZ,
PIANIST AND TEACHER,
Address, 2127 Sidney St., St. Louis.

W. M. D. ARMSTRONG,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, 4306, Eile.

MRS. EMILY ROEDDECKER,
TEACHER OF PIANO,
Address, 1229 Sidney St.

LOUIS CONRATH,
Piano, Harmony and Composition,
Music Studio, Room 501 Page Bldg, 510 Olive St.
Residence, 1542 Kennett Place.

MRS. D. EDWARDS,
TEACHER OF PIANO AND ORGAN,
Address, 109 South 45th St.

VICTOR EHILING,
PIANIST OF MENDELSSOHN QUINTETT CLUB,
Music Rooms, 1049 North Broadway.

GEORGE ENZINGER,
TEACHER OF PIANO AND ORGAN,
Address, 2125 Russell Ave.

E. STEIN BROTHERS,
Address, 2214 Locust St.

MISS MARCELLA L. FITZGERALD
TEACHER OF PIANO,
Address, 2147 Bell Ave.

CHARLES H. GALLOWAY, Pianist & Organist,
Organist 1st Presbyterian Church,
Address, 1232 Taylor Ave.

MRS. L. WHAY GAREY-DRAKE,
PIANIST AND TEACHER,
Address, 2829 Park Ave.

M. A. GILSINN—ANGILO R. GILSINN,
DIRECTORS, WEST END SCHOOL OF MUSIC,
Residence, 2866 Windsor Place.

MISS MAUDE G. GORIN,
TEACHER OF PIANO,
Address, 1119 East Whittier St.

J. P. GRANT,
TEACHER OF PIANO,
Address 411 S. 21st Street.

MRS. R. F. GRAY,
TEACHER OF PIANO,
Address, 2214a Rogers St.

AUGUST HALTER,
PIANIST AND ORGANIST,
Address, 2610 Olive St.

LOUIS HAMMERSTEIN,
PIANIST AND ORGANIST,
Address, 2146 Albion Place.

MRS. EMILIE HELMERICH,
TEACHER OF PIANO AND VOICE,
English, German, French, Italian and Latin,
Music Rooms and Residence, 295 South 7th St.

AUGUST W. HOFFMANN, PIANIST,
FRED VICTOR HOFFMANN, Vocalist,
Music Studio, 404 Olive St., Room 80.
Emilie Building.

CHARLES F. HUBER,
PIANIST AND TEACHER OF PIANO,
Graduate and Post-graduate of Beethoven Conservatory,
Address, 2927 Lemay Ave.

GEO. H. HUTCHINSON,
TEACHER OF PIANO AND HARMONY,
Address, Old Orchard, Mo.

DR. J. W. JACKSON, F. C. O.,
ORGAN, PIANO, SINGING, HARMONY, Etc.,
Organist and Choirmaster of St. George's Church,
Address, 4254 Finney Avenue, St. Louis, Mo.

MISS KATIE JOCHUM,
PIANIST AND TEACHER,
Address, 1900 Lami St.

P. ROBERT KLUTE,
MUSIC ROOMS,
3024 Easton Ave. and 4123 N. 19th St.

ERNEST R. KROEGER,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, N. E. Cor. Grand Ave. and Olive St.

PIANO, ETC.

MISS JULIA B. KROEGER,
TEACHER OF PIANO/FOURTE PLAYING,
Address No. 2526 Chestnut St.

MISS E. MAHAN,
TEACHER OF ORGAN AND PIANO,
Organist Baptist Church, Grand Ave. Organ Dept. Beethoven
Conservatory. Address, Hotel Berra, Grand Ave. and Olive St.

MISS MARIE MILLER, Miss LAURA SCHAFER
Pianists and Teachers of the Piano-Porte,
Address, 3229 Pine Street.

O. F. MOHR,
TEACHER OF PIANO,
Address, 615 South Fourth St.

PAUL MORI,
Organist of St. John's Episcopal Church,
Teacher of Piano, Violin, Organ and Harmony,
Residence, 123 and Carmichael Ave.

G. NEUBERT,
Director of the Philharmonic Concerts,
PIANIST AND TEACHER,
Address, Belleville, Ill.

MRS. A. F. NEWLAND,
TEACHER OF MUSIC AND PIANO PLAYING,
West End Piano Studio, 330 Washington Ave.

MISS MAMIE NOTHHELFER,
TEACHER OF PIANO,
Address, 1806 Oregon Ave.

MISS LOIS PAGE,
TEACHER OF PIANO,
Residence 414 Westminster Place,
Miss Nellie Strong's Ass'ts., Room 613 N. Jefferson Ave.

MISS LIZZIE PARSONS,
TEACHER OF PIANO,
Address, 2610, Garrison Avenue.

MISS NELLIE PAULING,
PIANIST AND TEACHER,
Graduate of Beethoven Conservatory,
Pupil of Miss Nellie Strong's Ass'ts., Address, 3028 Easton Ave.

MISS LILLIAN PIKE,
TEACHER OF PIANO,
Address, 2818 Gamble Street.

MRS. LUCY B. RALSTON,
TEACHER OF PIANO,
Address, 3431 Lucas Ave.

AUG. F. REHNSCHLAEGER,
PIANIST AND TEACHER,
Address, 4609 Iowa Avenue.

LOUIS RETTER,
TEACHER OF PIANO AND VIOLIN,
Address, 4248 Castlemain Ave.

ALFRED G. ROBYN,
PIANIST AND ORGANIST,
Address, 2143 Pine Street.

ERNEST L. ROBYN,
TEACHER OF PIANO,
Address, 4173 Morgan Street.

F. S. SAEGER,
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, 2130 Cass Ave.

FRED SCHILLINGER,
TEACHER OF PIANO AND VIOLIN,
Conductor of Apollo Singing Society and Friar Masterchor,
References: R. R. Krieger and Charles Kunkel,
Address, 2148 Salisbury St.

E. A. SCHUBERT,
TEACHER OF PIANO AND CLARINET,
References: R. R. Krieger and Charles Kunkel,
St. Charles, Mo., or care of Kunkel Bros., 419 Olive

MISS MAE A. SHERREY,
TEACHER OF PIANO,
Address, 724 N. Garrison Ave.

MISS NELLIE STRONG,
PIANIST AND TEACHER,
Music Rooms, 608 N. Jefferson Ave.

MISS CLARA STUBBLEFIELD,
PIANIST AND TEACHER,
Address, 2714 Lucas Ave.

MISS MINNIE SUTTER,
PIANIST AND TEACHER,
Post Graduate of Beethoven Conservatory,
Address, 2927 Franklin Ave.

MISS ALICE BELL THISTLE,
PIANO INSTRUCTION,
912 Garrison Ave.

PIANO, ETC.

GEO. C. VIEH,
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory,
Address, 3001 California Ave.

MISS ANNA VIETH,
PIANIST AND TEACHER,
Address, 442 Lindell Ave.

J. VOELLMECKE,
TEACHER OF PIANO AND ORGAN,
Director of the Vienna Conservatory,
Org. St. John's C. Church. Address, 3015 Evans Ave.

MISS CAIRIE VOLLMAR,
PIANIST AND TEACHER,
Organist Bethel M. E. Church. Residence, 2125 Sidney St.

W. S. GRATHAN,
ORGANIST,
Practical Organ Builder and Organ Expert,
Address, Old Orchard, St. Louis Co., Mo.

MISS KATHLE E. WRIGHT,
TEACHER OF PIANO AND VOICE,
Post-Graduate of the Beethoven Conservatory,
Address, 3212 Laclede Ave.

SINGING, ETC.

MAX BALLMAN,
TEACHER OF VOCAL MUSIC,
Music Rooms, 1049 North Broadway.

SIG. H. BARITTA TULL,
TEACHER OF MUSIC, PUBLIC SCHOOLS,
Pupil of Sig. Barit, brother and teacher of Adeline and
Caroline Tull. Address, 328 Franklin Ave.

LOUIS BAUER,
SOLO BASS, TEMPLE ISRAEL,
Address, 929 Hickory St.

MRS. REGINA M. CARLIN,
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Address, 1203 Taylor Ave., St. Louis.

MISS EUGENIE DUSSUCHAL,
CONTRALTO,
Alo of Temple Israel,
Address, 508 N. 21st St., St. Louis.

MISS LETTIE FRITICH,
PRIMA SOPRANO,
Vocal Studio, Studio Building,
1200 Weber St.

VOICE CULTURE,
MISS CHARLOTTE H. HAX-ROSATI,
FINEST SCHOOL OF ITALIAN SINGING,
Vocal Studio, 2300 Park Ave.
To be seen Monday afternoons.

A. J. JOEL,
BASSO,
Basso Grand Ave. Presbyterian Church,
Address, Room 66, Turner Bldg.

MISS JENNIE MARTIN,
SOPRANO,
Address, 619 Olive St., in care of Kunkel Bros.

ROBERT NELSON,
THE ART OF SINGING AS TAUGHT IN ITALY,
St. Louis Conservatory of Vocal Music,
Robt. Nelson, Director. 2927 Washington Ave.

JAMES M. NORTH,
VOCAL TEACHER,
Music Rooms, 1419 Olive St., Room 7.

MRS. LOUIE A. PEBBLES (SOPRANO),
TEACHER OF THE ART OF SINGING,
Engages for Concert and Oratorio.
Address, 3300 Morgan Street.

GEO. F. TOWNLEY (TENOR),
Washington Ave. Presbyterian Church,
Engages for Concert and Oratorio.
Address, Room 411, Old Fellows Bldg.

VIOLIN, CELLO, ETC.

P. G. ANTON, JR.,
VIOLONCELLO,
Concert Soloist,
Address, 1281 Chestnut Ave.

W. M. BAUMGAERTEL,
SOLO VIOLIN AND TEACHER,
Address, Grand Opera House or 1322 Olive Street.

FRANK GECKS, JR.,
VIOLINIST AND TEACHER,
Address, 2229 Hickory St.

F. RITZ GERB,
SOLO VIOLINIST,
Grand Opera House. Address, 3331 Olive St.

VIOLIN, CELLO, ETC.

MISS AGNES GRAY,
VIOLINIST AND TEACHER,
Concert Soloist, Address, 9830 Park Ave.

F. E. HARRINGTON,
TEACHER OF MANDOLIN AND GUITAR,
Address, 1408 Pine St.

MISS LULU KUNKEL,
SOLO VIOLINIST,
Address, 317 S. 22nd St.

LOUIS MAYER, CONDUCTOR OF ORCHESTRAS,
Teacher of Violin, Violoncello, and Instrumentation,
Address, 215 Olive St.

LOWELL PUTNAM,
TEACHER OF VIOLIN AND MANDOLIN,
Address, 1121 Leonard Ave.
33rd St., Easton and Franklin Aves.

MISS LINA REINHOLDT,
TEACHER OF PIANO AND VIOLIN,
Address, 2742 Allen Ave.

SEV. ROB. SAUTER,
TEACHER OF VIOLIN,
Address, 923 Hickory St.

I. L. SCHOEN, VIOLINIST AND DIRECTOR
OF SCHOEN'S ORCHESTRA,
Address, care of Balmer & Weber, 248 Olive St.
or 2734 Lucas Avenue.

THEODORE B. SPIERING,
SOLO VIOLINIST,
Address, 3839 Michigan Ave., Chicago, Ill.

CHARLES STREEPER,
SOLO CORNETIST,
Instructions given. Address, care Grand Opera House.

JACQUES WOUTERS,
OBOE SOLOIST,
(Graduate of Brussels Conservatory). Ad. 962 Chouteau Ave.

ZITHER, GUITAR, ETC.

AUGUST MEYER,
TEACHER OF ZITHER,
Address, 1508 S. 12th St., St. Louis.

PIANO TUNERS.

W. C. CROUSE,
PIANO TUNER,
With Jesse French Piano and Organ Co. 922 Olive St.

ELOCUTION.

MRS. MARY HOGAN LUDLUM,
TEACHER OF ELOCUTION,
Delante System a Specialty. 5900a Lucas Ave.

EDWARD PERKINS PERRY, Public Reader,
Teacher of Elocution and Dramatic Action,
Limited Number of Private Pupils Received.
Address Washington University, St. Louis, Mo.

EUGENIA WILLIAMSON, B. F.,
TEACHER OF ELOCUTION AND DELSARTE,
For circulars and terms, address:
887 Moran Street, St. Louis, Mo.

ARTISTS.

WESLEY M. DE VOE, ARTIST,
SPECIALTY—Portraits in Pastel.
Also, Oil, Crayon and Water Color.
Room 30, Pope's Theatre Building.

EDUCATION.

Cincinnati Conservatory of Music,

MISS CLARA BAUER, Directress.

A thorough musical education after the methods of European Conservatories. Day and boarding pupils received at any time. For Catalogues address,

MISS CLARA BAUER,
S. E. Cor. 4th and Laurence Sts., CINCINNATI, OHIO.

MISCELLANEOUS.

ST. LOUIS PAPER CO.,
THIRD AND VINE STREETS,
ST. LOUIS, MO.

PAPER IN THIS REVIEW FURNISHED BY
C. D. GARNETT,
PAPER MANUFACTURER AND DEALER,
Music and Publication Paper a Specialty. ST. LOUIS

MISCELLANEOUS.

Nathan Sacks
3311 Pine Street, St. Louis,
Sack's High School of Music, East St. Louis.

THOS. H. SMITH & CO., Hardman, Stand-
ard, and other first-class FLUTES AND ORGANS, Sheet Music
and Musical Merchandise, 3838 Finney Ave., St. Louis, Mo.

+ J. ELlicOCK, +
DEALER IN
MUSICAL INSTRUMENTS
And all kinds of Musical Merchandise.
SHEET MUSIC AND PIANO BOOKS.
We carry a complete stock of 10 CENT SHEET MUSIC.
CATALOGUE FREE.
2415 N. Broadway, ST. LOUIS, MO.

A. SHATTINGER,
No. 10 South Broadway,
ST. LOUIS, MO.
MUSICAL INSTRUMENTS, SHEET MUSIC
And Music Books.
LOWEST PRICES AND BEST GOODS.
Correspondence Solicited. Catalogue Free.

C. I. WYNNE & CO.
GENERAL MUSIC DEALERS
All the Latest Music in Stock
as soon as Published.
Orders Promptly Filled. Catalogue Free.

916 OLIVE STREET,
ST. LOUIS, MO.
Western Agents for Bay State Guitars.

WAGENFUEHR & HILLIG,
BOOK BINDERS,
506 Olive St., Room 41,
Specialty of Music Binding. Best Quality Work,
Lowest Price.

A. E. WHITTAKER,
SUCCESSOR TO EDWARD KENNSTIEL
Pianos and Organs for Sale and for Rent. Tuning
and Repairing. 1315 Olive Street, ST. LOUIS.
Branch Store, 2912 and 2914 N. 14th St.

DR. ADAM FLICKINGER,
DENTIST,
Removed his office from 207 Pine Street to 1113 Pine Street.

McCabe's Corsets,
Perfect Shape. Durable and Comfortable.
Unbreakable Sides.
Recommended by Physicians and Dressmakers.
And praised by Ladies who wear them.
Send for Free Catalogue. Lady Agents Wanted.
ST. LOUIS CORSET CO.
19th and Morgan Sts.



Burlington
Route.

BEST LINE

— TO —

ST. PAUL

— AND —

NORTHERN LAKES.

D. O. IVES, Gen'l Passenger Agent,
ST. LOUIS.

JOES'

COMMERCIAL COLLEGE.

307-309-311 N. Broadway, St. Louis, Mo.

THE COMPLETE BUSINESS COURSE.
Short Hand, Type Writing, Telegraphy,
Elocution and English Branches
Thoroughly Taught.

Students may Enter at Any Time and Select such
Studies as They Desire.
For Information, circulars, etc., call at the College office
or address J. C. BOHMER Principal.

F. X. Barada, Pres. JAS. C. Ghio, V-Pres.
Wm. J. Hruska, Sec'y and Treas.

BARADA-GHIO REAL ESTATE CO.
INCORPORATED 1892. PAID UP CAPITAL, \$100,000.
Telephone 3915.

Real Estate Bought and Sold. Rents Col-
lected. Liberal advances on Rents.
LIST YOUR PROPERTY WITH US.
915 Chestnut Street, ST. LOUIS, MO.

CUTS FOR ALL PRINTING PURPOSES.
Photo-Engraving, Zinc Etching and Half Tone.



SEND FOR SPECIMEN BOOK.

C. G. CONN'S

WONDER,
SOLD BY BAND
INSTRUMENTS



Agency at C. Strassberger's Music Institute, 2200 St. Louis Ave.
This Institute, established in 1886, is erected especially for
all kinds of Military Instruments, also Piano and all string
instruments, with a thorough systematic course of study.
The best teachers are carefully selected. Special attention
paid to lady pupils. Send for catalogues.

PATENTS
CAVEATS, TRADE MARKS
COPYRIGHTS.

CAN I OBTAIN A PATENT? For a
prompt answer and an honest opinion, write to
MUNN & CO., who have had nearly fifty years' ex-
perience in the patent business. Communications
strictly confidential. A Handbook of the
information concerning Patents and how to ob-
tain them sent free. Also a catalogue of mechan-
ical and scientific books sent free.
Patents taken through Munn & Co. receive
special notice in the Scientific American, and
this is brought weekly before the public with-
out cost to the inventor. The Standard Inven-
tories weekly, elegantly illustrated, sent free for the
large edition of any invention. The Standard Inven-
tory, \$3 a year. Sample copies sent free.
Building Edition, monthly, \$2.50 a year. Single
copies, 25 cents. Every number contains beau-
tiful plates, in colors, and photographs of new
inventions, with plans, enabling builders to show the
latest designs and secure contracts. Address
MUNN & CO., NEW YORK, 361 BROADWAY.

MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the
Review are direct from the original sheet music plates, and are
published also in separate sheet music form. They can be had
of any music dealer or direct of the publishers, Kunkel
Brothers, 613 Olive Street.

1894

Eleventh Annual Season

OF THE GREAT

ST. LOUIS EXPOSITION,

Opens September 5, and

Closes October 20, 1894.

This is the Only Successful Annual Exposition in the United States.

ATTRACTIONS:

Sousa's Unrivalled Concert Band in Four Concerts Daily;

Magnificent Displays of Pictures in the Art Department;

Exhibits of the State of Missouri at the World's Columbian Fair,
By permission of the State Legislature, comprising the Educational, Agricultural,
Horticultural, Mining, Fish, Herbarian and Forestry Exhibits; also the

Exhibit of Woods of the State of Amazon, Brazil,

Which was kindly donated to the St. Louis Exposition by the Brazilian Commissioner.

FRANK GAIENNIE, General Manager.

THE PERFECT WATER FILTER

Is made to filter ALL the water used in your house. It is attached to the main pipe in basement, so that every drop of water coming into the building must pass through the Filter.

EVERY FILTER IS GUARANTEED.

300 SOLD IN ST. LOUIS.

WESTERN FILTER CO.

312 N. FOURTH STREET.

Forest Park University, always enterprising, has secured Miss Evaline Watson for its Professor of Voice Building. Her superb voice is well known in New York City, where she held perhaps the most desirable and steady musical position on the Continent, that of soloist in the famous quartette Choir of Grace Episcopal Church, the very centre of music and fashion. Her rich contralto is very wide in range, easily filling Music Hall, and her method is the pure Italian, as she was a pupil of Bellini. We congratulate St. Louis and the University that this voice, whose sweetness is utterly unworldly, will be with us, and think it will boost Forest Park University to have such an artist in its Voice Department. The Piano and Organ Department has long outranked every other institution in the West, having had such a conscientious artist as E. R. Kroeger as its director for seven years, and Paul Mori and Mrs. Worthington in its corps of professors, and now with Miss Watson in charge of the Voice the University will be a great attraction for our vocalists.

For bouquet, purity and healthfulness Cooch's EXTRA DRY IMPERIAL CHAMPAGNE has no rival. It is splendid with a dinner. Keep it in your ice chest for your friends; they will appreciate it.

HOW TO AVOID FARM WORK IN SUMMER.

It never gets so hot in the South as it does in the North. There are never any sunstrokes in the South. The hotter the weather the harder the Northern farmer has to work to save his crops, while down South the farmers do the most of their farm work during the Fall, Winter and Spring, when the weather is cool, and during the summer they take life easy. It is always cool in the shade down South and the nights are always cool. The thermometer seldom gets above 90. The hottest day during the past five years was 97 degrees.

You can grow one crop during the Winter, another during the Spring, and another during the Fall, on the same land each year. You will net more money from each one of these crops than you can make from a similar crop in the North. You can get a home cheaper. It will cost you less to live. You can make more money. You will have better health, live longer, and enjoy life better in the South than in the North. A beautiful pamphlet that tells all about it sent free to all applicants. Go South now and investigate.—Low rate excursion every month over the Mobile & Ohio Railroad. E. E. Poe, General Passenger Agent, Mobile, Ala.

FAT FOLKS

using "Anti-Corporal Pills" lose it fast. They claim to cure chronic constipation and general debility. Sold by druggists everywhere or sent by mail. Write for circular also. BARKER'S ANTI-CORPORAL PILLS, N.Y.

Have You Seen
Kunkel's
Pedal Method?

Forest Park University.



College of Music. School of Art. School of Elocution.

Prof. WM. G. CROSBY, of Mass., added to the Faculty. F. R. KROEGER, Director of the College of Music. EVALINE WATSON, from Grace Church Choir, New York, Voice Building. PAUL MORI, Violin. Three other able assistants in College of Music. Boarding department and table unequalled by any institution. New Building.

Five Scholarships.

Four in Music and one in Elocution, given by competition, September 14. Scholarships with Profs. Kroeger, Mori, Evaline Watson, Worthington and Powell.

Four Scholarships IN CLASSICAL DEPARTMENT.

\$225 to \$270 covers Board, Tuition and Washing.

Call on the President at the building Monday and Saturday. Wagonette at terminus of Olive Street Cable, 3 P. M. daily. Write for Catalogue to

MRS. ANNA SNEED CAIRNS, President, St. Louis, Mo.